



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



A RECORD OF ART-PROGRESS IN AMERICA.

E. H. TRAFTON, PUBLISHER AND PROPRIETOR,

39 PARK ROW, NEW YORK;

115 MADISON ST., CHICAGO.

* * * Brief articles, carefully prepared, that say something upon topics that come within the province of THE ART REVIEW, will be welcome from any source. Hints, suggestions and inquiries, that afford opportunities for investigation and thought, and practical ideas that may assist in the work of developing and cultivating the public taste, are especially desirable.

* * * THE ART REVIEW will be furnished to Literary and Educational Institutions, and to Clergymen, for One Dollar a year.

* * * All matters relating to the Editorial department, and all exchanges, should be directed to the office at Chicago.

* * * Rejected manuscripts will be returned when the necessary stamps are provided for that purpose.

* * * All communications will receive prompt attention.

JANUARY, 1871.

THIS number of THE ART REVIEW will reach many who have never seen it before. It will only cost \$1.50 to receive it for the entire year; and the aggregate amount of a single subscription from each of those who read this notice, would enable the Publisher to fully carry out the many liberal things devised for the future of his magazine. The holiday season will also suggest the appropriateness of forwarding the subscription price for a friend, or two, to whom THE ART REVIEW would prove a most welcome and valuable present.

THE PRESENT AND THE POSSIBLE.

WITH a cheery welcome, honest and heartfelt, as befits the season, THE ART REVIEW gives its many friends greeting. Good old Eighteen Hundred and Seventy—we write it lingeringly and lovingly—has smiled upon much real progress in our nation's growth towards its proper attainment of better things in what may be termed true living. Art has never seen a better year in America than that which closes December 31st. What we believe to be a genuine awakening to our needs and to our possibilities, has really begun. Opportunities for a better class of instruction in the technicalities of Art, in institutions specially devoted to this purpose, have been effected; plans for the education of the growing generation in this department have been inaugurated, which can only result in good; the formation of Art Museums for the benefit of those who wish to be benefited, and for the pleasure of all, are under advisement by men who will not let the subject rest short of fulfillment; the press everywhere is responding to the call for more information upon current and general Art topics; and the people at large are becoming more and more alive to the fact that to be truly "practical" in any honorable vocation or profession, we must possess a practical knowledge of Art, in at least some one of its manifold relations and bearings.

What has been done, however, merely hints at what is yet to be accomplished. We are awakening, we say, from the days of apathy; the bliss of complete ignorance cannot be ours; it only remains for us to move onward, and we hope and believe that the New Year will be one of stronger, better organized, more effective effort; that during its twelve months a grand stride shall be made towards the time, hoped for by the many and already believed possible by the few, when America shall embody and exemplify in perfected grandeur, all that life may contain of "the good, the true, and the beautiful."

"UNDER THE DAISIES."

We take pleasure in presenting our readers with the picture bearing this name, which tells its own simple story with exquisite pathos and effect. It is the work of Mr. True Williams, who as a designer has few equals in America. In this present instance he has succeeded most admirably in favoring us with a subject possessing perfect naturalness of conception combined with an unusually artistic handling. The picture, which is really a poem of itself, so well illustrates a little fugitive bit of versification that originally appeared in some Brooklyn paper—we are sorry that we cannot credit the writer—that we reproduce it here, thanks to the excellent memory of a friend:

"I have just been learning the lesson of life
The sweet, sad lesson of loving,
And all that it teaches for pleasure or pain,
Been sadly, slowly proving.
And all that is left of the glittering dream
And its thousand brilliant phases
Is a handful of dust and a coffin lid—
A coffin under the daisies.

"And so I am glad that we lived as we did
Through the summer of life together,
And that one of us tired and lay down to rest
E'er the coming of winter weather.
For the, sadness in love is its growing cold,
Yet 'tis one of its surest phases,
So, I thank my God with a breaking heart
For the coffin under the daisies.

"And thus forever throughout the world
Is love a sorrow proving,
There are many sorrowful things in life,
But the saddest of all is loving.
Life often divides far wider than death,
And fortune a strong wall raises,
But better far that two hearts estranged,
Is a coffin under the daisies."

THE MUSICAL SEASON IN CHICAGO.

THE fact that Chicago was selected as the place wherein the operatic season of 1870-71 should be opened, is an item of evidence that the West is really growing in its appreciation of Art. It is not many years ago that a venture of this kind would have had anything but a creditable result. Now the story is far different. Appreciation of the musical phase of Art has been spreading so widely, that it is to no one a matter of surprise that the initial English opera season, though changed from the East to the West, proved thoroughly successful.

It is not important here to enter upon any discussion of the question as to the position of English opera in the scale of musical art. It is not claimed as the highest point, yet is it at least near enough to the summit to be one of the "stepping stones to higher things." It is gradually assuming more importance every year, and this by means of the admirable troupes which are illustrating its beauties. The new troupe this year is composed of the best material of the two troupes that were in existence last season, excepting only Madame Rosa. Mrs. Richings-Bernard takes the place occupied by that remarkable singer, and, although it is a difficult position to fill, she succeeds in giving great satisfaction. She has untiring energy, is an actress of unusual ease and grace—for she has been familiar with the stage these many years—and her voice is gifted with many good qualities.

The cordiality shown by the audiences of the late season to Mrs. Bernard, was also bestowed, in a large measure, upon Mrs. Seguin. Miss Hersee, Mr. Castle, Mr. Campbell, Mr. Laurence and Mr. Drayton. Mr. and Mrs. Bowler and Mr. Seguin had their admirers too, but the number of these was not large. Briefly, the operas given in the two weeks extending from October 3d to 10th, were the "Trovatore," "Maritana," "Crown Diamonds," "Fra Diavolo," "Huguenots," "Bohemian Girl," "Martha," "Faust," "Traviata," "Marriage of Figaro," "Lurline," "Postillion of Loujain," and "Rose of Castile." Wallace's "Lurline" was the single novelty in the list, and this, although not smoothly given, was received with considerable favor. It contains the best writing that the composer ever did, much of the score being very artistic. The "Huguenots" attracted the largest attention of the public, and was given two nights to full houses. This difficult opera was astonishingly well done, all things considered, and Mr. Drayton's "Marcel" was heartily admired on all sides. The chorus of the troupe was only fair, the voices being scarcely so well selected as last year, and the orchestra had good material in it, but stood in urgent

need of more rehearsals. Mr. Behrens, the conductor, had more than he could do to bring order out of chaos on many occasions. By the time of the next visit better things may be expected of this element in the organization. Too much care cannot be expended by the managers on the instrumental work, for people in the West are now beginning to learn the difference between good and bad orchestral playing. Theodore Thomas, with his superb band of players, is putting many a new idea about music into people's heads, and the memories of his splendid concerts will form a standard by which all other orchestras will be judged. It is not needful to write columns of praise for such music as he gave. Every one treasures the remembrance of its beauty as a perpetual joy. Miss Mehlig, the pianist of these concerts, was a model in refined, delicate and intelligent playing. Her interpretation of classical authors, old and new, was artistic in the true meaning of the term. Her success was complete, and this was remarkable, in that she did not, in a single selection, swerve from what are regarded as the severest piano compositions.

Mr. Thomas was fully repaid for the failure of his concerts last year, and has now established his name so firmly that in the future he will have nothing to complain of in the West.

Among the pleasant events of the season were the two repetitions of Mozart's "Magic Flute," by the Concordia Männerchor. These were equally as fine as those of last spring, and gave renewed delight to the lovers of Mozart's pure musical thoughts. Mrs. Huck's charming personation of *Pamina* was as admirable as before, and Mr. Foltz, Mr. Bischoff, and Mr. Hoffman lost none of their excellence. The choruses by the Society were unexceptionable, and the orchestra, under Mr. Groscurth's careful leadership, was almost above reproach. It may be added that the proceeds of the brief season were devoted to the aid of the German wounded in the Franco-Prussian war.

Two of America's most gifted song-birds have paid brief visits to the city, with troupes organized and managed by themselves. Miss Kellogg was the first in the field, with Wohl, the pianist, as her right—or perhaps more properly left, hand man. The fair cantatrice was never in better voice than at this visit, and gave much pleasure to those who heard her, although these last were by no means so numerous as they should have been.

Miss Phillips soon followed Miss Kellogg, and met with about the same fortune, so far as audiences were concerned. Her singing fully sustained her reputation as the greatest of living contraltos, and was in every sense satisfying. Those who heard her interpretation, at the Unity Church concert, of Mr. Costa's beautiful song, "I dreamt that I was in Heaven," are unanimous in pronouncing it one of the most artistic and impressive efforts that has ever been heard in the city. Levy, the skillful cornet player, was an especial attraction at the Phillips concerts, while Mr. Groscurth's excellent orchestra furnished a delightfully harmonious background to the more prominent features.

The establishment here of a new Conservatory of Music is a fact that needs to be stated in the history of the season. Florence Ziegfeld, the popular teacher, and William A. Root, are associated in the laudable enterprise. The names of Groscurth, Richter and Falk, in the list of teachers, indicate the substantial character of the teaching that the institution affords. Success should come to their efforts, for they turn the steps of their pupils into the true musical paths.

It is somewhat surprising to notice how inadequate an idea of the vitality and progressiveness of Art is possessed by many people; and, for instance, those individuals who have been fearful that Chicago could not properly sustain two good galleries devoted to the exhibition of paintings and other art works. The result will be, not rivalry, we trust and believe, but worthy emulation in a noble cause; and time will prove us true in predicting that both the Opera House Gallery—pioneer of public art enterprise in Chicago—and the elegant new gallery of the Academy of Design, will each have double the number of friends and frequenters that the former has ever had in the past. No live city, no American town, possessing the real elements of growth and prosperity can have too many such institutions as these, if founded upon a proper basis, and conducted in the interest of Art.

THE ART REVIEW.

NATIONAL ACADEMY EXHIBITION.

BY THEODORE C. GRANNIS.

The fourth winter exhibition of the National Academy of Design was auspiciously inaugurated by a private view and reception on the evening of Monday, Nov. 21. The collection of paintings, although not as large as that which comprised the last spring exhibition, is large and comprehensive, embracing in it many fine pictures, examples from European studios, which have never before been exhibited in this country, besides a fair representation from the easels of our own artists.

On the evening of the reception the galleries, council chamber, library, and parlors of the Academy, were brilliantly lighted and the dense throng of invited guests, in addition to the paintings and other rare objects of art collected and displayed for their entertainment, were regaled with selections of music from the operas, performed by a band, and the perfume of rare flowers and plants which decorated the corridor, lent their charm to the pleasures of the evening. The winter exhibitions of the National Academy of Design, unlike those of the spring season, are changeable, and paintings exhibited in previous collections are eligible, and original pictures may be added to the exhibition at any time, or withdrawn on reasonable notice.

During the evening the members of the council, consisting of Henry Peters Gray, President; J. Q. A. Ward, Vice President; T. Addison Richards, Corresponding Secretary; C. P. Cranch, Recording Secretary; E. D. E. Greene, Treasurer; and Academician Guy Wm. Hart, Shattuck, Brevoort, La Varge and S. R. Gifford, acted as a committee of reception, and to their efforts the success of the entertainment was mainly due.

Among the artists present were Wm. Hart, J. G. Brown, E. Wood Perry, Griswold, Parton, Charles C. W. Carter, Whistler, Gifford, Smillie, William H. Kitter, Henry, Kittell, Geo. H. Hall, Augero, Ladd, Kensett, Baker, Lumley, De Haas, Pratt, Colman, Fairman, Burling, Wilmarth, Wood, Wibb, Tait, Wyant, Bricher, Robbins, Satterlee, Le Clear, David Johnson, Hays, Thompson, Bispham, Howland, and others.

Probably no exhibition at the Academy, of a recent date, has contained so many large and impressive paintings as this. Among the works of grand size are William Hart's "Last Gleam," a picture of sterling merit, which was first exhibited in Chicago; "The Emerald Pool," a characteristic work by Albert Bierstadt; a broadly treated landscape by Troyon; a colossal canvas, illustrating "Wild Horses," by Regnault; "Francis I., receiving the announcement of the death of his son," by May; "The Landing of Cortez," a grandly composed and animated figure subject by Sans; "The Landing of the Pilgrims," a composition superb in drawing and color, by the late Baron Wappers; and a strong winter landscape and one of the best works by the late Academician, Louis R. Mignot.

Of the other contributions Kruseman Van Elten tends a finely painted landscape illustrating the pastoral character of the scenery of the Connecticut river valley; S. J. Guy a "Yoke of Oxen," painted with wonderful care; and Henry Peters Gray, his fine work, "Cleopatra dissolving the Pearl." The figure of the Oriental Queen is drawn standing, draped in the picturesque costume of the east; in her left hand she holds a golden chalice, and in her right hand, poised upon her taper fingers, she held the pearl which she is about to offer up in the drama there enacted. The figure is gracefully drawn and exquisitely painted. Henry A. Loope contributed a charming Italian scene with the figure of a girl watering a vase of flowers; George H. Hall, a reminiscence of his residence in Spain, illustrated by the figure of a beautiful "Spanish girl and fruit"; Samuel Colman a view of "Mineral Springs, on Emigrant trail, Colorado;" Victor Nehlig a carefully studied Indian legend entitled "Gertrude of Wyoming;" and T. Addison Richards, a picturesquely view of a "Swiss Lake."

J. B. Bristol was represented by an "Evening on the River," quiet in color, and charmingly suggestive of the twilight hour; A. F. Tait, by "Dogs and Game;" John J. Hammer, by a strong landscape, picturing a twilight effect; George H. Smillie, by a pastoral view

in the "Valley of the Boquet, Adirondacks;" A. C. Howland by a landscape view in the "Upper Valley of the Connecticut;" Jules Breton, by "A Grain Field," with several figures of children; and George Inness, by a characteristic landscape.

Of the other works the veteran painter Durand contributed one of his best works, though not a recent picture, entitled "A sultry summer day;" E. Wood Perry a figure subject exemplifying "The Lost Arts;" E. D. Nelson a "Wood Interior;" Wyant a "Mountain Lake;" F. Martinez the figure of a woman emblematic of the season of ripened grains and fruits, "Autumn;" and Winslow Homer a "Haying Field," with mowers at work.

There was also in the collection a fine portrait of William H. Seward by the late E. Leutze, painted in 1861; and other portraits by Gray, Zagrani, Baker, Story, Page, Le Clear, and Huntington; landscapes by Miller, James M. Hart, David Johnson, Kensett, Ogilvie, Sonntag, Shattuck, Brevoort, Parker, and Williamson; and pen and ink drawings by Mrs. Eliza Greatrex, illustrating views of the old buildings in Nurnberg, Germany; and numerous water-color and architectural drawings of varied interest.

The exhibition committee under whose direction the pictures were hung consists of Academicians, E. Wood Perry, Thomas Le Clear and C. C. Griswold.

The exhibition will be largely reinforced early in January, when the works of the members of the Society of Painters in water colors are to be added to the collection.

WINTER EXHIBITION, OPERA HOUSE ART GALLERY.

SEMI-ANNUAL RECEPTION.

BY PEREGRINE PICKLE.

The Exhibition at the Opera House Art Gallery, on Thursday evening, December 1, was an entire success. The attendance was very large, and if the matter of dress was not quite so loud and pronounced as at some similar gatherings, the atmosphere of Art made compensation. There were more of the art-connoisseurs present, and more solid criticisms of art than have ever been known here before upon an occasion of this kind. It was a very happy result of this gathering that it afforded the male and female members of the Jenkins family engaged upon some of the morning journals very limited opportunities for the airing of toilettes. Indeed, although there were some living works of art present, they occasioned much less comment than the works upon the walls. All this is encouraging, and looks like progress towards the legitimate. This matter of fashion and dress, in connection with art occasions, cannot be too often deprecated, for art cannot flourish in such an atmosphere. No progress can be made under its pernicious influence.

The collection of pictures was worthy of the occasion and offered inviting fields for examination and study. It was not so numerous as that at the Academy Exhibition, because the capabilities of the Gallery are more limited, but it was equally choice in general, and in some particulars superior. It was a proof that the old gallery, which first gave a solid impulse to art in this community and placed it upon a basis which commanded recognition abroad, is still exerting a powerful influence, and that its managers still retain their old enterprise, good taste and industry, which, under the spur of competition, have been employed with even happier results than usual.

The limits of our space do not allow us to present a complete list of the works on exhibition. The connoisseur will find it, however, in the neat Gallery Catalogue. We can, therefore, call attention only to the prominent pictures. The best figure pieces (and they are the best ever exhibited before in Chicago) are "Street Scene in Paris," by Brun, an artist little known here; the exquisite Meyer Von Bremen genre, "The Toilet," owned by Albert Crosby, Esq.; the "Glass of Lemonade," by Emil Beranger; and "Dancing 'Round Grandpa," by Heck, of Berlin. The pictures represent four distinct schools of painting. The first is a pure study of character and sentiment, and has been painted with such consummate skill and harmony, both in conception and execution, that it tells its story, almost at the first glance, to the dullest spectator. The second is a wonderful instance of color and smooth finish, almost

matching the best work on ivory. The third is one of those graceful studies in draperies and accessories for which the French figure-painters are always famous; and the fourth is essentially German in treatment and very much in the style of Dieffenbach. In landscapes the collection is very rich. Coleman sends his two master pieces—"The Alhambra," which is a worthy companion-piece to Irving's prose, and "The Foray," a stirring Moorish scene. Wyant sends four exquisite landscapes, small in size, and composed mainly of scenes around Killarney, which show great improvement over the works he used to send here five or six years ago. He is making rapid strides towards a leading position among American landscape painters. "The Bavarian Alps," by Carl Milner, of Munich, is a noble, dignified work full of truth and sound finish, and one of the best landscapes ever exhibited here. R. Swayne Gifford sends two of his very bold and strong landscapes, being views in Utah and Oregon. Shattuck has but one picture on exhibition, but it is one of his best. William Hart is represented by his "Apple Blossoms," a very vernal and breezy picture, admirable in light but very defective in the main idea of the picture. The trees are any trees but apple trees. This part of the picture is simply sensational, and unworthy of his great reputation. A new artist, Bunner, of New York, who may possibly locate here, contributes five or six very pleasant pictures, which are peculiarly marked by their truth to nature. There are also on the walls small works by Wills, Waters, George Smillie, J. D. Smillie, A. Cary Smith, Casilear, Charles Sommer, (brother of Otto Sommer, who used to have a studio here) and Bricher; a nice fruit piece by Wilms, and two game pieces by Tait, one of which, a small deer picture, is in his best style.

Among our home artists, Gollman exhibits a three-quarter length of H. R. Pierson, Esq., and a bust portrait of a child, which are among the very best portraits ever painted in Chicago, even remembering Healy when he got into the rare mood of painting truthfully; Phillips, three portraits, one of a group, which are very excellent in likeness and strong in individuality; Holst, an admirable marine, painted upon a commission from David A. Gage, Esq.; Bigelow, a very tender and pleasing Wisconsin landscape, full of sentiment; Beecher, a quaint and highly colored head of an old man reading; Miss Penniman, a good copy of Ary Scheffer's "Dante and Beatrice"; Earle, a very graphic game piece; Schwerdt, two portraits; Pine, a portrait of a child; and Elkins, two small landscapes, which are very neat. Conkey, the sculptor, who has recently taken a studio in the Opera House, contributes a plaster study of Marguerite, the Gretchen of "Faust," which is excellent in sentiment and composition, and promises to be an exquisite work in the marble.

PHILADELPHIA ACADEMY—NO EXHIBITION.

SINCE the tearing down of the old Academy of the Fine Arts, after it had been sold to Mr. Fox, of the American Theatre, art has been laboring under difficulties in Philadelphia. The artists have no hall where they can exhibit their pictures. The Artist Fund Galleries have been closed for some time, and there is no other place to use. Mr. James L. Claghorn, Mr. James Harrison, and several other gentlemen, have proposed to loan the rooms of the Union League to the artists for a night, when a sort of exhibition might take place; but such an arrangement would hardly be better than nothing, for the League rooms are not suited for anything of the kind, the light would be poor, and the whole thing would be productive of more dissatisfaction than anything else. Some weeks since the artists had a meeting at Mr. Claghorn's house, where it was intended to talk the subject over; but no conclusion could be reached. This is very unfortunate, and it is somewhat surprising that the directors of the late Academy of the Fine Arts do not make some effort to do something in the matter. For years Philadelphia had its regular Academy exhibition, and notwithstanding the differences between the directors and the artists, the Academy did a great deal of good. How much good it did is at present more nearly appreciated now than it is no longer in active operation. And what adds to the unpleasantsness of the situation is the fact that the directors are as silent as grave-stones on the subject of the new Academy. The last item made public concerning it was that it was to be built on Bond street, above Chestnut; then there was difficulty in buying the ground; since when a veil of mystery has hung over the affair which, we fear from present indications, will not be soon lifted. Great bodies move slowly, all are well aware, but sometimes they don't move at all.